



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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**Happy  
Holidays!**



*Star Nosed Mole Funerary Urn, by Julie Oakes, porcelain.  
Image courtesy of the artist. See AWESTRUCK, Page 3.*





## Gallery of BC Ceramics

[www.galleryofbcceramics.com](http://www.galleryofbcceramics.com)

*Representing the best of BC Ceramics*



**Follow us on Facebook**

**Interim Gallery Manager**

Laura Carey

[galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com)

604.669.3606



**Gallery Hours as of May 1:**

10:30 a.m. to 5:30 p.m.



**Gallery Assistants**

Carita Ho, Sam Knopp, Karisa  
Evdokimoff, Melissa Pipe, Janine

Grant, Katherine Neil

[staff@bcpotters.com](mailto:staff@bcpotters.com)



*The Gallery of BC Ceramics is  
a gallery by potters for potters.*

■ *The Gallery coordinates and curates  
several exhibitions a year.*

■ *Every month we showcase an artist,  
usually someone just starting  
his or her career.*

■ *We also sell the work of more  
than 100 artists in the retail shop.*

*Artists must apply to be juried;  
there are three deadlines annually.*

*To download and print a Gallery  
Jury Application, [click here](#).*

*For information on Gallery  
Policy, [click here](#).*

## 2014 Gallery Exhibitions

Opening receptions for each exhibition are held on the start date of the exhibition, always on a Thursday from 5 to 7 p.m. at the Gallery of BC Ceramics on Granville Island.

**Jan. 16 to Feb. 28**

***AWESTRUCK: Calendar***

Julie Oakes

**March 6 to 30**

***Fired Up! 30th Anniversary:  
Contemporary Works in Clay***

Exhibiting artists: Alan Burgess, Meg Burgess, Susan DeLatour, Sandra Dolph, Mary Fox, Gordon Hutchens, Cathi Jefferson, Maira Mathison, Gary Merkel, Kinichi Shigeno and Pat Webber.

**April 3 to 27**

***Capilano University***

Ying-Yueh Chuang and her current ceramics students.

**May 1 to 25**

***Sam Kwon and Students  
retrospective***

**May 29 to June 29**

***Jackie Frioud – Salt fired works***

**July 3 to 27**

***Function and Beyond:  
Contemporary Japanese  
Ceramics***

Kasumi Lampitoc

**July 31 to Aug. 24**

***Clay Pride (Show your Colours)***

PGBC members show – promoting the work of LGBT Guild members and allies. Exhibition will be concurrent with Vancouver Pride festivities.

**Aug. 28 to Sept. 28**

***Put a Bird on it***

PGBC members show

**October & November**

TBA

**December**

***Staff Picks***


## Exhibition Juries

This is a reminder to members that you can now apply for an exhibition at the Gallery of BC Ceramics at any time during the year.

For more specific information on either jury, please see the guild website [www.bcpotters.com/Guild/](http://www.bcpotters.com/Guild/). Select "Forms" and then "Get a Form," which will take you to a page with forms. For the gallery, select "Gallery Jury Application," and for exhibitions, select "Exhibition Jury Application." The direct link is:

[www.bcpotters.com/Guild/forms.php](http://www.bcpotters.com/Guild/forms.php)

## Retail Jury Sessions for 2014

For those interested in selling a full line of work in the gallery (other than mugs and salt and pepper shakers, for which you do not need to be juried), please note that tentative dates for new work to be juried next year are the first weeks of March, June and September. Exact dates will be confirmed in January 2014. 

# President's Message

Once again, as 2013 nears its end, we are busy gearing up for 2014.

The big news moving into 2014 (and we on the board, feel very exciting news) is that starting in the New Year; we will have a part-time staff person dedicated to operations of the guild. I can't go into all the details yet as there are things yet to be finalized and worked out but the position will be 20 hours a week, dedicated to such things as membership issues and benefits, events planning and organizing, community building and outreach, along with general administrative tasks related to the running of the board. As we move toward our 60th anniversary, we feel that with the development of this position, the guild can move forward and grow as a professional organization that will endure for another 60 years.

For all those folks who have been asking, our other news is that Brenda Beaudoin will be returning to work with us on a part-time

basis beginning in February. At her request, she will be taking on one shift a week on the gallery floor (probably on the weekend). Again details to work out but we are so happy to have her back with us in any capacity a busy mom of two little ones can manage.

We are in the planning stage for the next AGM which we hope to hold in Feb. 24, 2014, so please keep an eye out for further information regarding the when and where. Anyone who can attend please plan to do so, the guild can only benefit from the input of its members.

Since this is the last newsletter for 2013, it is my sincere wish that all PGBC members and those you care about have a healthy, safe and happy holiday season. I look forward to serving you in the New Year as president of the PGBC. 🍁

—Denise Jeffrey

## Gallery News *By Laura Carey*

### December at the Gallery

December marks one of the rare months that the gallery does not host an exhibition. Instead, this month the gallery will put together a Staff Picks show, which provides us the opportunity to showcase some of the staff's top choices of pieces currently available. The August Staff Picks show was a huge success and I am looking forward to putting together the December edition.

### Etsy Shops callout

Do you have an online ceramics shop on Etsy.com? If so, please send us your shop name. The Guild is building an online team of PGBC members Etsy shops, which will be linked to the website. This way customers can take a spin around your online shops when they are looking to buy online.

### Bios from all artists

The gallery is pleased to announce that we are now providing customers with biographies of all artists we represent – formerly we had only provided bios for juried members. If you are a non-juried member who shows work in the gallery, please provide us with a bio and artist statement as soon as possible. The bios should be about 400 words long and provide some basic information about your personal history as an artist, as well as some brief details about your process and your concepts/what you are trying to convey in your work.

### Jan. & Feb. 2014 Exhibition - **AWESTRUCK: Calendar by Julie Oakes**

In January 2014 the Gallery of BC Ceramics will open a very exciting show by Julie Oakes, an artist newly represented by the guild.

Julie Oakes is an established multi-disciplinary artist who lived and worked in Toronto and New York and is now based in Vernon. Her installations can incorporate all her disciplines, from writing and painting to ceramic, glass and bronze sculpture. Oakes will bring her ceramic and glass sculpture to our gallery for a special extended show, opening on Thursday, Jan. 16, and running through to Feb. 28. In her paintings and sculpture, Oakes explores the themes of spirituality and cycles of life, death and rebirth through the use of anthropomorphized animals.



Image courtesy of the artist.

### **Sirens, by Julie Oakes, porcelain wall piece.**

During my time working at the Canadian Clay and Glass Gallery in Waterloo, Ont., I had the opportunity to assist Julie with installing her large scale installation *SWOUNDS* in 2010. A flock of blown and cast glass birds suspended from the ceiling of the gallery was the centerpiece of the show, with a bird tumbling down and smashing on the gallery floor in a controlled performance that occurred weekly. Oakes' show broke records with the highest public attendance in the CCGG's history.

Since that time, Oakes has been developing a new series of works on the same themes, titled *AWESTRUCK*. These new works have been evolving and the show has been growing since 2011, where *AWESTRUCK* was first shown at the Lonsdale Gallery in Toronto. In 2012 a new incarnation of the show with the same title appeared at SMASH gallery of modern art in Vancouver. The whole process is part of a journey towards a massive solo show at the Clay and Glass Gallery in 2015, called *AWESTRUCK: Calendar of Ecology*. We will be hosting yet another evolution of the show, this time called *AWESTRUCK: Calendar*.

The pieces will include some of the glass birds from the *SWOUNDS* show, as well as new works created in 2013. Some of these new pieces include installations emulating an archaeological dig, wherein ceramic animal sculptures are emerging from silica sand and broken glass as though being excavated. Wall pieces featuring clusters of birds tenderly rendered in porcelain will also be featured. Oakes will be present in person and giving an engaging artist talk on during the celebration on opening night.

We look forward to the opening night and hope to see you there! 🍁



# New Zealand's 2013 Portage Ceramic Awards

(or, my excellent adventure down under. . .)

by Amy Gogarty

In January of this year, I was invited by Lesley Smith, then Director of Lopdell House Gallery in Auckland, New Zealand, to jury the 2013 Portage Ceramic Awards. Supported by the Trusts' Community Foundation, The Portage exhibition and awards have been presented annually since 2001. Each year, a juror from outside New Zealand is invited to select work from digital entries. The concept of a single juror occasionally causes controversy, but the basic premise is that the exhibition reflects the sensibility and perspective of a single professional individual. I was honored to be invited and approached my task with anticipation tempered by a strong sense of responsibility.

Applications are open to all New Zealanders, ensuring a diverse pool and extensive "snapshot" of studio production across the country. In August, I received a digital file of images, which was followed up with printed images and artist statements. To maintain anonymity, individual works were identified by an alphanumeric code. I wrestled nearly 200 entries down to a more manageable 60 or so, and organized them loosely around six themes. Open-ended and designed to accommodate the diversity on offer, the themes were *Serious Play*; *The Materiality of Time*; *Intimate Narratives/Domestic Truths*; *Chimeras, Cameras and Weird Science*; *The End of History* and *Ecology and the New Nature*. When I arrived in Auckland at the end of September, I viewed actual works prior to making final selections. While digital images are poor substitutes for the real thing, I was relieved to discover that all but a few works lived up to their photographs and that my preliminary organization still held.

As Lopdell House Gallery is currently undergoing seismic upgrading and expansion, the exhibition was presented in a collection of abandoned silos at Auckland harbour. The Silos, as the venue is known, has become a popular site for staging art and other cultural events. Six adjacent concrete silos connected by arched doorways created individual rooms, suiting my organizational plan perfectly. The industrial architecture lent a sophisticated "grunge" atmosphere, complemented by supports consisting of clamped pipes and Perspex tops designed by the exhibition



**Trailing Skirts Tails 1 & 2, (foreground) by Kim Henderson, paperclay. The Portage Exhibition was hosted by the Lopdell House Gallery at the Silos in Auckland, New Zealand. Photo courtesy of [www.artsdiary.co.nz](http://www.artsdiary.co.nz).**

team of Kenny Willis and Greg Smith. The effect was that of works floating throughout the exhibition, which established a sense of intimacy. Short wall texts described the themes, helping viewers see the exhibition as a whole rather than a group of unrelated works.

One of the exciting additions this year was the awarding of two residencies, one, organized by Dr. Paul Scott last year, for Guldagergaard, Denmark, and one organized by me in conjunction with Aaron Nelson for Medalta. The opportunity to travel abroad, hone their skills and compete on a world stage enables New Zealand artists to return home with confidence and experience to share. I selected Richard Stratton, who creates elaborate figurative works incorporating

historically important techniques such as agateware, for Guldagergaard, where he will have ready access to museum collections and international colleagues. Mel Ford, whose work incorporates industrial ceramic shards reclaimed from landfills and shaped by ocean currents, seemed the perfect candidate for Medalta, where she will have access to the industrial heritage of that site. I anticipate that both of these young artists will garner international attention as they go forward to make innovative and exciting work.

The Portage makes available a sum of \$6,000 to be distributed as the judge sees

*Continued on Page 5*



**Himalaya Serves the World 1949, by Robert Rapson. Paperclay, glass. Photo courtesy of [www.artsdiary.co.nz](http://www.artsdiary.co.nz).**

fit, and this decision was quite difficult for me. In the end, my selection reflected my training as a painter and my appreciation for articulate surfaces. Jane McCullah's *Walking Within* exhibited subtle tonalities, delicate texturing and coherent, considered form. Kim Henderson constructs large slab vessels, the decoration of which demonstrates her graphic sensibility and masterful brushwork. Marita Hewitt's simulated cardboard construction, *Transaction (Broken Diptych)* explored "the shaky demarcations between waste and value" to create a quiet but powerful work.

The grand prize of \$15,000 went to Robert Rapson for *Himalaya Serves the World 1949 – Early 70s*. A self-taught artist, Rapson constructs elaborate nautical tableaux based on childhood memories. I was enchanted by his efficient drawing, delicious scumbles, keenly observed detail and beautifully modeled plastic form. His capacity to conjure up an improbable scene—complete with ocean liner, whale and mermaid—tapped into collective fantasies of far-off places and celebratory events using the most direct and expressive of means.

The exhibition opened to great fanfare and gale-force winds, making for a short but exciting evening. A trio of young Samoan opera singers was engaged to serenade the audience, and the silos were lit to resemble a flaming kiln. Unfortunately, a family emergency forced me to return early before the opening, but I received excellent accounts from the director and from several blogs that covered the event (see links below). I very much regretted not being able to see the work in place and to meet the artists and supporters who make the event so important to the ceramics community.

While I was only in New Zealand for ten days, my time was memorable and exciting. In addition to jurying the work and contributing to the catalogue, which was designed and produced in time for the opening, I presented three talks on Canadian ceramic, was shepherded by Moyra Elliott, doyenne of NZ ceramics, to visit several ceramic studios and galleries, attended a Powhiri, a Maori ceremony designed to welcome a new director to the Maritime Museum, viewed studio ceramics and Maori cultural artifacts at

the Auckland War Memorial Museum, viewed and handled studio ceramics at Webb's auction house (where excellent prices are realized for important studio ceramics) and was thunderstruck by the opportunity to explore a private collection of ceramics by noted New Zealander Richard Parker and others, which spanned floor to ceiling across three floors of a downtown loft home in Auckland. Everywhere I went I was met with kindness and interest, as New Zealand potters are keen both to share their wonderful work and to learn about ceramics in other countries.

A year ago, I knew very little about New Zealand ceramics. Today, while I am yet a novice, I have a much greater appreciation of the ceramic culture of that unique island nation. I observed many similarities between NZ and Canada, such as spectacular landscapes, the importance of aboriginal culture, difficulties maintaining communication and educational opportunities with small populations spread across challenging terrain, and the strong and growing significance of artistic ceramic culture. Interesting parallels connect NZ and Canadian studio pottery regarding the Leach legacy, history that is being explored through exhibitions and monographs in both countries. The Portage Ceramic Awards recognize and make significant contributions to New Zealand ceramics, and they assist in building an informed and supportive public through annual exhibitions and high-production value catalogues. Inviting an international juror every year raises the profile of New Zealand ceramics around the world and brings fresh perspectives to artists in that country. Perhaps it is time for us to work towards something like that here in B.C.! 📌

All photos courtesy [www.artsdiary.co.nz](http://www.artsdiary.co.nz).

For more images and comments see:

[www.artsdiary.co.nz/bt42/1207/1.html](http://www.artsdiary.co.nz/bt42/1207/1.html)  
<http://conetenanddescending.wordpress.com/2013/10/24/this-year-at-the-portage>

## Specialty Courses & Workshops at the Surrey Art Gallery

It's easy to register!

604.501.5100 | [surrey.ca/register](http://surrey.ca/register)

Please register at least 7 days in advance.

### Registered Open Studio

For this non-instructional studio time, you must have taken at least one ceramics studio class at the Surrey Art Gallery, and feel comfortable working on your own. Our studio technician will be on hand to answer questions. Clay is available for purchase during Open Studio hours.

January 18, 10am–2pm  
8 sessions \$101.50 | #4346279

### Slip Casting New

Slip casting is ideally suited to producing shapes not easily made on a wheel, creating decorative elements that can be added to other pottery pieces, and for small-scale production runs. Learn the tips, tricks, and processes for this versatile technique.

March 30, 11am–5pm  
1 session \$75 | #4351130

Instructor: Russell Hackney  
[russellhackneyceramics.com](http://russellhackneyceramics.com)



13750 - 88 Avenue  
[surrey.ca/artgallery](http://surrey.ca/artgallery)



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# CRISTALLS 2013 *By Holly McKeen*

*An international, all-crystalline event in La Bisbal, Spain*

This spring, I was invited to attend *Cristalls 2013* near Barcelona, Spain, as a guest presenter and exhibitor. The event took place over five days at the Escola de Ceramica de La Bisbal – a wonderful facility in this pottery community where generations of Spain's best potters have lived and worked. Organized by Jose and Maite Mariscal (see <https://www.facebook.com/pages/Josep-Maria-Mariscal-Ceramics-Mariscal/187000041405265> on Facebook) this event brought together crystalline potters from Australia, Brazil, Canada and the U.S., Taiwan, Russia, Israel, England and many countries across Europe. It was such fun to share sangria in so many languages and with so many cultures.

As one of two Canadian presenters, I spoke of the processes employed in my crystalline work, with a slideshow of recent pieces as well as sharing ideas on marketing for the ceramic artist. Presenting with a Spanish interpreter was a new experience. Our talented



**Jose Mariscal—fourth generation potter with magic in his fingers.**

interpreter, Antonio Vivas, was from the magazine *Revista Internacional De Cerámica*, the Spanish equivalent of *Ceramics Monthly*.

He was completely fluent in many languages, and also brought us copies of back issues of his magazines to see. It was a kick to find some of my pieces from recent North American exhibits had been published in Spain. He also was one of the judges for the exhibit at the local museum/castle that we had been invited to enter. Two large and striking pieces by Jorg Baumoller of Barcelona won the 1,000 Euro first prize. It was a lovely exhibit, and opening evening, and I was very proud to have two of my favourite smaller pieces represented. Through the week, there were demos, discussions and presentations from a number of different perspectives on achieving difficult and unique crystalline surfaces. Jose could not have been more generous with sample bottles in many different glazes, with recipes and firing schedules for all to consider—later given as gifts to take home. Watching him throw was like nothing I've seen—he truly has magic in his hands.

I travelled with good friend and fellow presenter, Ginny Conrow, of Seattle. We were given a wonderful bungalow in the ancient hilltop village of Vulpellac, the guest house of the owner of a local gallery. During the week, we were treated to a tour of the local Teracotta Museum, a factory dating to 1928, where 12 wheels sat side by side, all run from a single belt that spanned the length of the cool brick room. So different from the wonderful studio space I enjoy! How hard they must have worked in such a severe setting – and from a very young age, too. The collection of old pots was breathtaking.

On the last day of our conference, Maite arranged a throwing contest in the village square and the whole town came out to cheer on the locals – many who were 4th generation potters – like Jose. Tall cylinders, 20 lb. bowls, and multiples of vases were thrown from the hump. We all roared as we cheered on our country's representatives (no I did not sit down at one of the five wheels! I was on vacation.) The Spanish potters led the contest and were such characters—throwing with speed and precision; all the while, a cigarette dangling from the lip.

Greenbarn's catalogue is  
now available online.

In an effort to be more environmentally  
friendly, by reducing our use of paper, we  
are phasing out our printed catalogue,  
in favour of a downloadable version  
available on our website.

Now you can check prices and item  
descriptions just by logging onto  
[www.greenbarn.com](http://www.greenbarn.com)



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LEFT: Recent work by Holly McKeen. Vase, 12" in height. Pewter crystals on white/teal.



TOP OF PAGE, RIGHT: Night of fire performance art wood-fired kiln—about to burn through. We wondered what they were building throughout the week. On the last evening, they whitewashed the front and showed a slideshow on it through-out the evening as they brought it up to temperature. Then the skillsaws came out as they cut the crystals into the side of it and cranked up the music and stoked harder with something to colour the flames until the whole thing ignited. What a show!

ABOVE, MIDDLE: Are we having fun yet? Five of the presenters. Yes, that's the infamous Peter Ilesley of London, in centre. He was at Shadboldt some years back, some may remember. (I'm on the far right).

ABOVE: At the Teracotta Museum, La Bisbal.

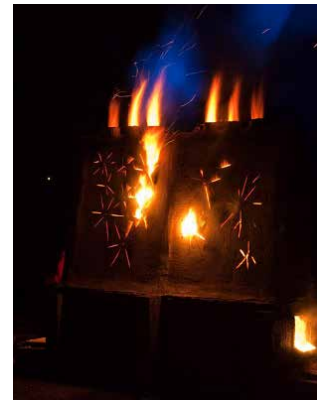
*Continued from Page 6*

On our last evening we were honoured with a "Night of Fire" celebration. Something that our B.C. local bylaws would never allow! Five kilns all with different purpose (one to raku and then—more important—to heat the liquor, raisins and nuts beverage enjoyed by all). The barbeque dinner was amazing with many Catalan specialities—as the fires blazed. The evening ended with the wood kiln performance art piece that ultimately burned to the ground, but not until crystals were saw cut into the side of it for quite a spectacle.

New friends and old, we said our farewells as the week ended, and Ginny and I headed off to the south of France for a week, and to Paris for another, all the way discovering and enjoying more of the culture, history and art of Europe. And, best of all, new techniques learned have found their way into my most recent work. 🏠

For more on Holly McKeen's crystalline glazed porcelain, go to [www.greendalepottery.com](http://www.greendalepottery.com) or on Facebook at Greendale Pottery & Country Guest House:

<https://www.facebook.com/pages/Greendale-Pottery-Country-Guest-House/214604825227653?ref=hl>



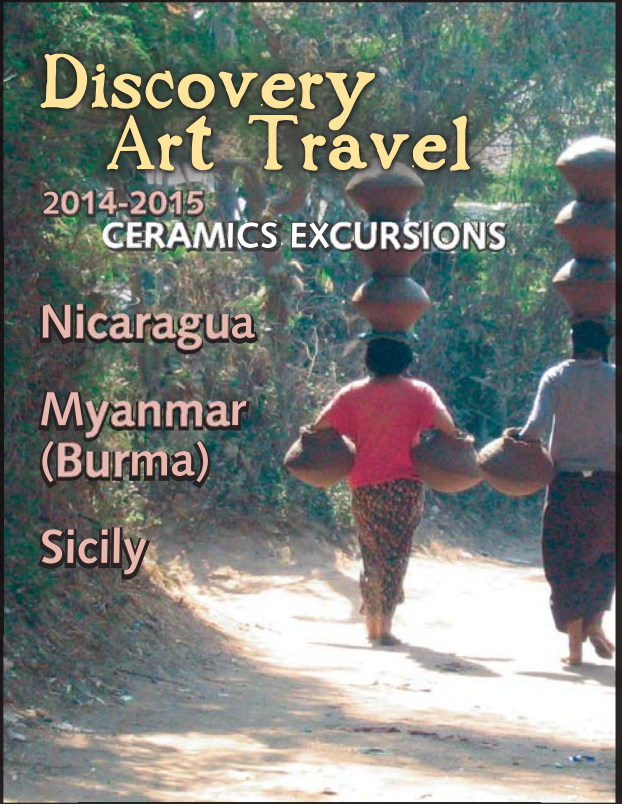
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# Fired Up! 30th Anniversary in 2014 by Pat Webber



ABOVE: Vin Arora  
BELOW: Julie MacKinnon

The potters of Fired Up! are delighted to announce that Julie MacKinnon and Vin Arora will be guest artists in the 30th Anniversary Show *Fired Up!, A Toast To Clay*. Fired Up! has invited a total of six young artists whom they admire to showcase their work along with the core group. This show represents the past, present and future of ceramic art.

**Vin**, a graduate of Emily Carr University of Art refers to his extensive travels as influences in his work that relishes the dialogue between form, surface, method and ceramic history. **Julie** refers to cultural memories of different eras that are suggested in her work which

has strong ergonomic and functional design qualities.

Both of these potters will join Paige Coull, Cam Stewart, Lisa Christie and Jaime Willms as guests in the 30th Anniversary Show of Fired Up! core group members are: Pat Webber, Meira Mathison, Cathi Jefferson, Meg Burgess, Alan Burgess, Gordon Hutchins, Gary Merkel, Kinichi Shigeno, Mary Fox and Sandra Dolph.

The show is Friday, May 23, 6 to 9 p.m., and 10 a.m. to 5 p.m. on May 24 and 25, 2014.

For more information on Fired Up!, and to view work, go to [www.firedup.ca](http://www.firedup.ca) 



## Our Apologies!

Last month we showcased Lisa Christie and Jaime Willms, however, the image used for Lisa's work wasn't actually her work! Lisa, we're very sorry for the mix up, and here is an image of your lovely pots.

RIGHT: Lisa Christie



## Ceramic Arts at the Shadbolt Centre Winter 2014 | Adult Classes

### Register today

The Portrait in Clay  
Introduction to Pottery  
Exploring Vases  
Bowls, Cups and Mugs  
Pots that Pour  
Continuing Throwing  
for Beginners  
Extruding & More  
(Intensive workshop)

*Featured class!*  
**From the Ground Up**  
Instructor: Arlynn Nobel  
Mondays, 10am-1pm  
January 13-March 10  
Barcode 305973



Work of Arlynn Nobel

Register [burnaby.ca/webreg](http://burnaby.ca/webreg) | 604-291-6864 | In person  
[shadboltcentre.com](http://shadboltcentre.com) **shadbolt centre**



All courses listed are for ages 18 yrs +





# Develop a career as a professional potter.

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Tuition: \$9,180 approx / year  
Starts: May 2014

Work by  
Gordon  
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1-800-715-0914

## CRISTOBALITE


by Bruce Nyeste

*We have recently experienced clay problems with pots cracking (dunting) for no apparent reason. So after some extensive research we established the reason for our problems:*

If you are using a white stoneware or porcelain clay body and have started having problems with dunting and pots breaking for no apparent reason after they are fired, the culprit may be CRISTOBALITE.

Cristobalite is a silica crystal structure that forms in clay bodies that are fired above 1100°C and held for an extended period of time. It is the result of silica being ground to 350 mesh or finer. The cristobalite changes chemically from beta to alpha at 220°C which causes a sudden 2-3% shrinkage and this is the reason for the dunting and breakage problems. Reheating in the oven or re-firing may also cause dunting.

With new crushing methods of silica a much higher volume is crushed to 400 mesh and finer which increases the chances of cristobalite forming in clay bodies. The addition of talc to a clay body also helps to promote the cristobalite growth.

For more information and technical reasons, check out [http://digitalfire.com/4sight/glossary/glossary\\_cristobalite.html](http://digitalfire.com/4sight/glossary/glossary_cristobalite.html) or an amazing article by Peter Sohngen at [www.studiopotter.org/pdfs/sp28\\_1\\_sohngen.pdf](http://www.studiopotter.org/pdfs/sp28_1_sohngen.pdf) 

PGBC member **Bruce Nyeste** of *Mud Sweat and Tears Pottery* is situated in Blind Bay on the shores of Shuswap Lake. They use stoneware and porcelain, to produce functional, sculptural and one of a kind pieces. Mud Sweat and Tears has an annual contract to make 4000 - 5000, honey pots for the Nicola Valley Apiary in Meritt. See more at: [www.mudsweatandtears.ca](http://www.mudsweatandtears.ca)

# Holiday Sales

## ABBOTSFORD

### Pottery by Dave & family.

You're welcome to come to our Christmas Home Show Dec. 7 & 8, 10 a.m. to 4 p.m. both days. 34863 Gleneagles Place, Abbotsford. 604-854-5497, [www.facebook.com/potterybydaveandfamily](http://www.facebook.com/potterybydaveandfamily)

## CRESCENT BEACH

### CRESCENT Christmas Exhibition & Sale ARTISTS

JAN ALBERTIN - painting  
BRIAN HOYANO - jewelry  
ADELE SAMPHIRE - stoneware  
LISA SAMPHIRE - blown glass  
SID SAMPHIRE - stoneware  
RICH SCHMID - wood turning

BEECHER PLACE, Beecher Street, Crescent Beach.  
Sunday 8 December 2013. 11 am. - 4 pm.

## VANCOUVER



MARTIN PETERS and RON VALLIS  
Invite you to join us for our

### DUNBAR POTTERY

OPEN STUDIO and SALE

(including some vintage 1980's works of Ron's)



SUNDAY DECEMBER 8th 2013  
10AM - 3PM  
4056 West 27th Avenue Vancouver



## KELOWNA



2013  
Okanagan Potters Association  
Juried Artists &  
**POTTERY**  
Christmas Sale  
Mission Community Hall  
Lakeshore Rd, Kelowna

Saturday Nov 30 10am-5pm  
Sunday Dec 01 10am-5pm

FREE ADMISSION

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[www.okanaganpotters.ca](http://www.okanaganpotters.ca)

### Vincent Massey Pottery



Cheryl and I would like to invite you to our **Pottery and Basket Show and Sale** of our latest work. **OPENING RECEPTION:** Thursday, Dec. 5; 5 to 9 p.m. and Friday & Saturday, Dec. 6 & 7; 12 to 6 p.m. We are very proud to be showing at: LA SCALA Home Cinema + Integrated Media, 204 West 6th Ave., Vancouver, B.C. Canada V5Y1K8 [www.lascala.ca](http://www.lascala.ca)

### Suzy Birstein's Sale and Studio Open House



Sunday Dec. 8th, 11 a.m. to 7 p.m.

Exhibiting NEW Pottery, Ceramic Sculptures, Paintings, Monotypes and Cards (Inspirations: Greece & Spain). 3436 W 2nd Ave, Kitsilano. or by appt: 604-737-2636 [www.suzybirstein.com](http://www.suzybirstein.com)

## VANCOUVER

### Deck the Hall Fair



DECKTHEHALLFAIR.COM  
11 AM TO 5 PM \$2.00 ADMISSION

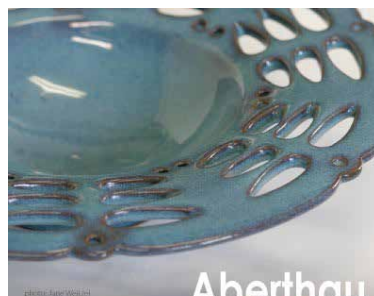


Dec. 7 & 8

11 a.m. to 5 p.m.

D'Arcy Margesson will be at the Deck the Hall Fair at the Heritage Hall, 3012 Main St., Vancouver. Admission: \$2.00.

[deckthehallfair.com](http://deckthehallfair.com)



Aberthau Potters  
a community ceramics collective

### winter pottery sale

Saturday December 7th 10am- 4pm  
Aberthau Mansion 4397 West 2nd Ave, Vancouver

[www.aberthauptotters.com](http://www.aberthauptotters.com)

## WEST VANCOUVER

### Jackie Frioud Studio Sale

Sunday, Dec. 8; 11 a.m. to 5 p.m. and Monday, Dec. 9; 2 to 8 p.m.

6525 Madrona Crescent  
West Vancouver BC  
604 921 6417



# ClayLines

Celebrating Success in our community

## Submissions for February 2014

Please get your articles and ads in to Melany by Jan. 20, 2014 at the latest for the February newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to [editor@bcpotters.com](mailto:editor@bcpotters.com).

### CALL FOR ARTISTS, Kirkland, Wa.

DEADLINE: Jan. 17, 2014

Kirkland Arts Center in Kirkland, Wa. is proud to present the fifth installment of its biennial contemporary ceramics exhibition, *Clay? V*, juried by University of Washington, School of Art Professors Doug Jeck, Jamie Walker, and Akio Takamori. *Clay? V* explores the versatility of clay as a medium of artistic expression. Showcasing a range of sizes, scales, subject matter, and techniques, the artwork of this exhibition is both a testament to the enduring legacy of clay and future of the field.

All artists must apply using the online application link here: [www.formstack.com/forms/?1579070-swo2VngpWA](http://www.formstack.com/forms/?1579070-swo2VngpWA). There is a \$25 entry fee per artist and up to 3 pieces can be submitted for consideration. Please submit images in .JPG format according to the instructions on the application. All artists working with clay as a primary medium are eligible. Schedule:

Friday, March 21:

Opening Reception, 6 - 8:30 p.m.

March 22 - May 17: Exhibition Dates

QUESTIONS: Please contact Anna Braden at [abraden@kirklandartscenter.org](mailto:abraden@kirklandartscenter.org) or 425-822-7161 x.102.

### USING PLASTIC MILK CONTAINERS TO STORE GLAZES

By Glenys Marshall-Inman

I have been using recycled plastic milk bottles (the square ones) for storing glazes for over a year now. They make storage easy and accessible, and are easy to shake the glaze in before using. I'm just wondering what the lifetime would be of this plastic. I would hate to go out and find them all cracking and leaking. Has anyone used them for an extended time and can you share that info?\*

Thanks. ☺  
[www.marshallinman.com](http://www.marshallinman.com)

*\*Please forward any advice, feedback, etc to Melany at [editor@bcpotters.com](mailto:editor@bcpotters.com) and I'll share it with everyone in the next newsletter.*

### CATHI JEFFERSON PROFIED IN TIMES COLONIST

PGBC member Cathi Jefferson of Duncan was featured in the Victoria Times Colonist Nov. 25. See the article here:

[www.timescolonist.com/life/duncan-potter-in-artisan-fair-inspired-by-island-nature-1.709829](http://www.timescolonist.com/life/duncan-potter-in-artisan-fair-inspired-by-island-nature-1.709829). Cathi is taking part in the 25th annual Out of Hand Artisan Fair, along with potters Mary Fox of Ladysmith and Gordon Hutchens of Denman Island.

### POTTERS OF NICARAGUA

Jan. 25 through Feb. 8, 2014 are the dates for the next Potters for Peace Brigade. Potters for Peace ([www.pottersforpeace.org](http://www.pottersforpeace.org)) invites you to join this hands-on experience where we'll visit, learn from, and work with indigenous Nicaraguan potters. The group will travel by minibus to remote pottery villages and stay in rustic hotels or, occasionally, in the homes of villagers.

This is a unique opportunity to immerse yourself in the culture and craft of this warm, welcoming country. The fee is \$1800 which includes all costs except airfare to and from Nicaragua and minor personal expenses. For more information visit [www.pottersforpeace.org](http://www.pottersforpeace.org) and click on "Join a Brigade."

### CALL FOR PROPOSALS, Coquitlam

Leigh Square, Coquitlam. Successful visual artists or curators who apply will become part of the exhibition program for 2015-2016. Leigh accepts work in all formats, and especially encourage artists who work in 3D or digital mediums to apply. All artists are granted an honorarium and can choose to sell the work or not. Visit [www.portcoquitlam.ca/leighsquare](http://www.portcoquitlam.ca/leighsquare): under the "Get Involved" tab, click "Proposals". There you will find the "Exhibition Proposal Form." NOTE: applications & submissions are accepted year-round, however jurying takes place in the spring of each year for exhibits scheduled in the subsequent year or two.

### GRANTS FOR ARTISTS WORKING IN FINE CRAFT

DEADLINE: March 1 annually

Grant Amount: \$20,000

The Canada Council for the Arts Fine Craft: Grants to Artists and Curators program supports studio-based artistic practices and curatorial research in contemporary fine crafts. Grants cover artists' subsistence costs as well as the direct expenses for a period of independent research, creation, production of artworks for public exhibitions or development of prototypes.

You must meet the Canada Council's definition of a professional artist. CONTACT: José Naison Program Officer, Visual Arts Section, Canada Council for the Arts, 350 Albert Street, P.O. Box 1047, Ottawa, ON K1P 5V8. 1-800-263-5588. <http://canadacouncil.ca/en/council/grants-and-prizes/find-grants-and-prizes/grants/fine-craft-grants-to-artists-and-curators>



### Patterns of Growth Ying-Yueh Chuang

Capilano University / Studio Art Gallery  
(Upper floor of the Studio Art building)  
2055 Purcell Way, North Vancouver, BC, Canada, V7J 3H5

November 14 - December 13, 2013  
Opening reception: Thursday, November 14 from 6:00 to 8:00 pm  
Gallery hours: Monday to Friday 9:00 am to 4:00 pm

■ E-mail: [yingyuehchuang@hotmail.com](mailto:yingyuehchuang@hotmail.com)  
■ Website: [www.yingyuehchuang.com](http://www.yingyuehchuang.com)

Design: Milon Innovation Inc. / Photo: Ying-Yueh Chuang





## Submissions & Advertising

*Published 10 times yearly, the PGBC Newsletter  
is an information link for members.*

### Submissions:

Send articles, reviews, images, member news, letters and information to: [editor@bcpotters.com](mailto:editor@bcpotters.com) by the 20th of each month for publication the following month. Submissions may be edited for space.

### Advertising Rates\*:

*All ads are payable upon receipt of invoice*

- Full page, \$189+ GST
- 2/3 page, \$129 + GST
- 1/2 page, \$99 + GST
- 1/3 page, \$69 + GST (horizontal, vertical, or column)
- 1/4 page, \$55 + GST
- 1/6 page, \$39 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$22 extra.

### Unclassified Rates:

Members FREE! Non-members: \$22 + GST

*\*Advertising rates subject to change*

Potters Guild of British Columbia  
1359 Cartwright St · Granville Island  
Vancouver, BC · V6H 3R7  
tel: 604.669.3606 · fax: 604.669.5627

<http://www.bcpotters.com/Guild>

## Potters Guild of BC Board

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**Andrew Wong**, [andrew@rimba.com](mailto:andrew@rimba.com)

## Membership

### Membership Fees

Memberships for a 12 month period, not including GST are: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. Members will renew on the anniversary of their date of joining. For most of the existing members this occurs in the month of September. Please note there are no longer any prorated fees. For detailed information see: [www.bcpotters.com/Guild/membership.php](http://www.bcpotters.com/Guild/membership.php)

## Newsletter Committee

**Melany Hallam**, Editor · 604.487.1597 · [editor@bcpotters.com](mailto:editor@bcpotters.com)

**Andrea Maitland**, Proofreader

**Jan Lovewell**, Mailings

## Website Volunteers

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**Becky McEachern**, Member Profiles · [becky.c.mceachern@gmail.com](mailto:becky.c.mceachern@gmail.com)

**Viv Bodnar**, Member Website Links · [VivThePotter@gmail.com](mailto:VivThePotter@gmail.com)

**Sharon Grove**, Membership Database · [membership@bcpotters.com](mailto:membership@bcpotters.com)



## The BC Ceramic Mark Registry (BCCMR)

Send in your chops and have them available through the guild.

For the form, click on the link here:

[www.bcpotters.com/Guild/chops.php](http://www.bcpotters.com/Guild/chops.php)

You can email it back to Debra Sloan [debra@arch-bc.org](mailto:debra@arch-bc.org) as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: BCCMR 